

JEFFERSON MONTHLY

A Farm Like No Other

The Members' Magazine of The Jefferson Public Radio Listeners Guild

August 2014

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ON THE COVER

Logan, one of Sanctuary One's angora goats.



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PHOTO BY T. CHARLES ERICKSON

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Is Short Still Sweet?

In an age where text messages, tweets and other social media posts demand short writing, there is new focus on the benefits of getting to the point. *The Washington Post* recently reported that The Associated Press (AP) has instructed its correspondents to keep stories between 300 and 500 words, citing the lack of staff at its member outlets available “to trim stories to fit their shrinking news holes” as the primary reason for this policy shift. And, the website *Talking Biz News* reported that Reuters recently adopted a policy limiting most stories to no more than 500 words, pointing out that Reuters took nearly 1,200 words to explain the new policy in a memo to its journalists.

Is this new push for brevity a continuation of the dumbing down of America? Or, is it a long overdue response to the fact that people consume news differently than they did when they spent an hour each night reading the evening newspaper? After all, it's hard to read thousands of words on your phone. The benefits of concise writing have long been praised by both journalists and academics. In his book *How to Write Short: Word Craft for Fast Times*, writing teacher and scholar, Roy Peter Clark, points to NPR's Scott Simon as a champion for tight writing. Clark shares messages he exchanged with Simon in which Simon conveyed an idea he says he learned from his stepfather:

“Consider these historical and cultural documents: The Hippocratic oath; The Twenty-third Psalm; The Lord's Prayer; Shakespeare's Sonnet 18; The preamble to the Constitution; The Gettysburg Address; The last paragraph of Dr. King's “I Have a Dream” speech. If you add up the words in these documents, the sum will be fewer than a thousand, 996 by my count. Show me any number of pictures as powerful as those seven documents.”

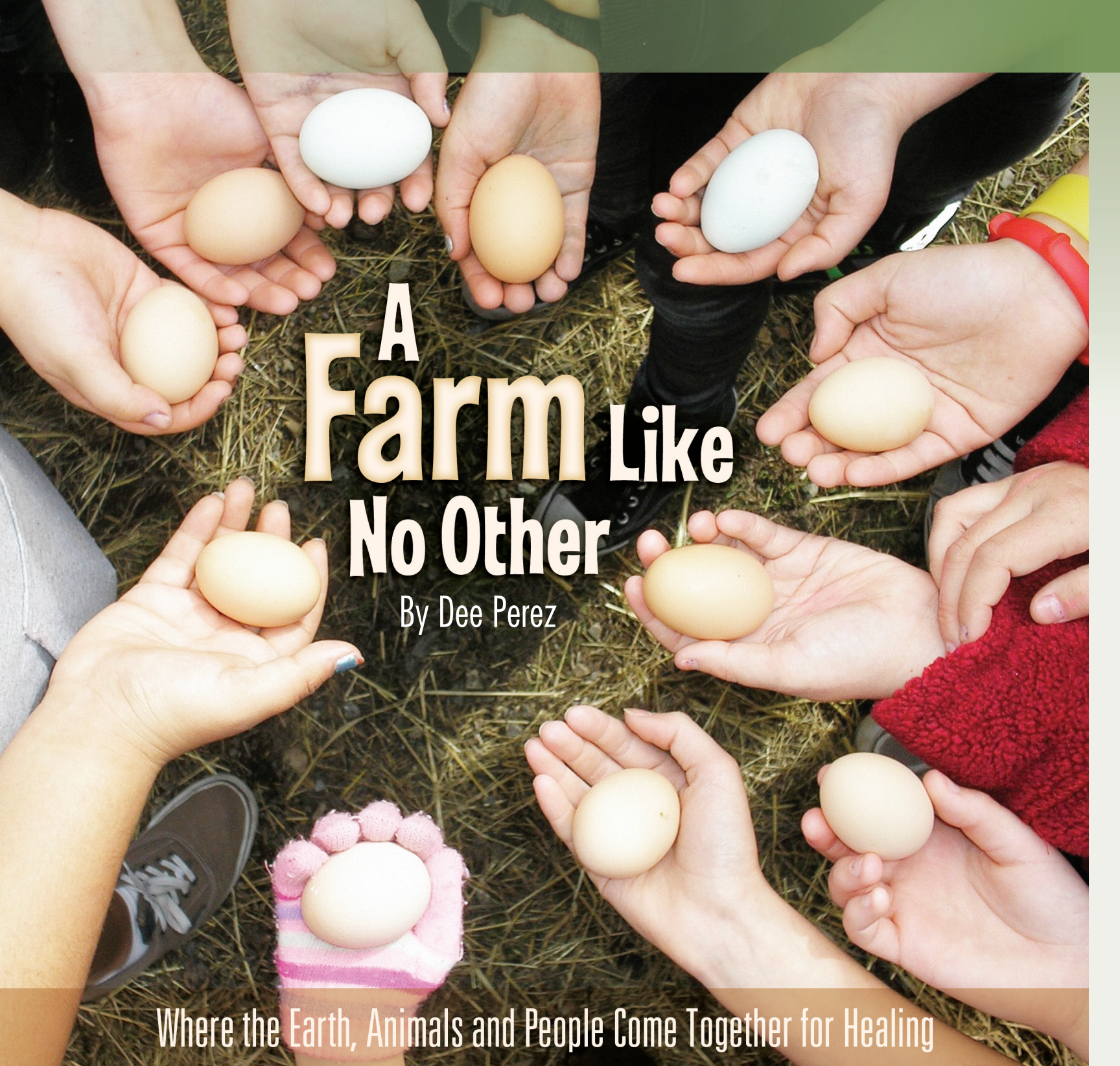
And, who can forget the famous quote attributed to Mark Twain, and first expressed by French mathematician, Blaise Pascal, in the 1600s: “I didn't have time to write a short letter, so I wrote a long one instead.”

While I can't speak for AP or Reuters, I can tell you how JPR and public radio in general, approaches this issue. During a

typical public radio news program, you'll hear a newscast that informs you what has happened – in a U.S. city, a foreign country or a neighboring community. Following these newscasts are longer segments dedicated to contextual reporting – providing historic background and analysis designed to help you understand why something has happened and what it might mean for your life.

This balance of short “what's happened” reporting with distinctive long-form, in-depth reporting has become the hallmark of public radio news – both on the radio and via digital platforms. It's what both JPR and NPR strive to create each day. Simply put, a story should take however long it takes to tell clearly and completely. It's this commitment to journalistic clarity and compelling storytelling that we hope public radio listeners continue to find valuable and worthy of both their time and their financial support.

Paul Westhelle, Executive Director
Jefferson Public Radio



A Farm Like No Other

By Dee Perez

Where the Earth, Animals and People Come Together for Healing

At the top of a small rise, with views of meadows and mountains peeking through the tall trees, is something you wouldn't expect to see at an animal rescue or an organic farm. Laid out on a clearing in the woods is a rustic labyrinth, outlined by rough stones placed there by young men from an alternative high school and veterans struggling to overcome the memories of war. In the middle of the labyrinth glisten

hundreds of crystals, lying on the ground beneath a massive quartz crystal cluster.

"We encourage people to help us build the labyrinth walls by leaving a rock someplace along the path to the center," say Sansa Collins, Animal Care Manager of Sanctuary One, "and then take a crystal from the center with them when they leave. That way, they can take a piece of the Sanctuary and carry it with them always."

The idea of give and take permeates

every aspect of life on this farm. This is not the sort of thing you hear when you leave most farms, but Sanctuary One is not like most farms — in fact it's not like any other farm in the United States. Sanctuary One was conceived as a place where people can come to reconnect with the earth and experience profound healing by working in the dirt, where the earth is healed through permaculture practices, and where animals who have experienced abuse and neglect can

come to be healed and live the rest of their days in safety and comfort. The idea of give and take is integral to everything and everyone - human and animal - at the Sanctuary.

Though not common in the United States, care farms are prevalent in Europe. However, one thing that sets this care farm apart from its European counterparts is the commitment to permaculture principles, a term first coined by Australians Bill Mollison and David Holmgren in 1978. Permaculture is a philosophy that encourages working with rather than against nature; practicing extended and thoughtful observation rather than extended and thoughtless labor; and looking at plants and animals in all their functions, rather than treating any area as a single product system.¹

The core tenets of permaculture are:

Care for the earth: Provision for all life systems to continue and multiply. This is the first principle, because without a healthy earth, humans cannot flourish.

Care for the people: Provision for people to access those resources necessary for their existence.

Return of surplus: Reinvesting surpluses back into the system to provide for the first two ethics. This includes returning waste back into the system to recycle into usefulness.²

Each of these tenets is integral to life at Sanctuary One.

Giving Back To The Land

The picturesque 55-acre property that houses the Sanctuary looks pristine and fertile, but its previous use as a cattle ranch took a toll. "The land was used hard," says Collins. Cows are notoriously tough on land - they graze the plants down to the root, which causes erosion and allows invasive weeds to take hold. Around streams or creeks, the hard hooves of cattle trample the ground and push dirt into the water, choking out fish and aquatic vegetation, and creating soil runoff. In addition, excretions from cattle can pollute water directly.

After years of this hard use, the land at Sanctuary One needs to be rehabilitated and made healthy again. After all, the land is

what supports both animals and people - if it's not healthy it can't produce the food we need to live. If we give back to the land, it keeps giving to us. This is one of the key principles of permaculture, and it is practiced faithfully here at Sanctuary One. For example, grazing animals are moved around to different pastures to keep them from overgrazing any one area, sheet mulching is used instead of rototilling, and there is a commitment to use locally sourced materials whenever possible and conserve resources.

Sanctuary One tends two gardens using organic practices - one large enough to feed the staff and interns who work at the farm and provide enough to sell at the Jacksonville Farmers Market. All proceeds from the sale of produce go directly back into the



farm's general fund to support their work. Any produce that is not sold or used by people is fed to the animals on the farm - nothing goes to waste. Weeds and organic waste are composted, and the resulting rich compost is mixed into the garden beds. Animal manure is collected from the barns and fields and added to the compost piles to further enrich the soil and improve crops.

"We don't rototill the soil. Instead we layer the compost and the soil and let it all mix together on its own," says Della Merrill, the Sanctuary's Program Manager and a certified Master Gardener. *Why not rototill*, I wondered. Merrill answers before I can



The goal for every animal that comes here is to make sure they never suffer again.

FAR LEFT: Students gather fresh eggs from happy and truly free-range hens. **LEFT:** Sansa Collins, Sanctuary One's Animal Care Manager, with Rose; **ABOVE:** Turlock hen, free and well-cared for.

even ask the question. "Rototilling harms the microorganisms in the soil. They do better when they aren't disturbed." This approach has helped the soil replenish, and the garden produces more each year. Weeds grow profusely between rows of produce, while the mounds supporting squash, tomatoes, beans, carrots, radishes, cabbages, potatoes, beets, onions, garlic and many varieties of greens are practically weed-free.

"We are producing a food forest," says Collins. A food forest? "Yes," she says. "That's a permaculture concept that looks at the health of the food system on every level - from below the ground to the tops of the trees. Each layer produces food for something else." Microorganisms feed the soil that feeds the plants that feed the animals and people. The waste from the animals feeds the soil, and the cycle continues.

CONTINUED ON PAGE 22

1. Mollison, B. (1991). Introduction to permaculture. Tasmania, Australia: Tagari.

2. Mollison, Bill. "Permaculture: A Quiet Revolution - An Interview with Bill Mollison." www.scottlondon.com. Retrieved 17 May 2013.



Reach for the Blue Sky.

Rise to the Roseburg Blue SkySM Challenge

The City of Roseburg has teamed up with Umpqua Community College (UCC), United Community Action Network (UCAN), Jefferson Public Radio and Pacific Power's Blue Sky program to launch a community challenge to encourage local citizens and businesses to support renewable energy by enrolling in Pacific Power's Blue Sky program.

The goal is to enroll 500 new participants by December 31, 2014. Upon reaching the goal, the community will receive a 1-kilowatt, grid-tied solar energy installation!

Enroll or learn more at pacificpower.net/roseburgchallenge.

Blue Sky provides Pacific Power customers with an easy way to support renewable energy in the region and close to home. Through Blue Sky, customers can support renewable energy like wind, biomass and geothermal in Oregon and the Pacific Northwest. Blue Sky customers have already helped three solar installations in Roseburg become a reality – the Joyce Morgan Food Bank, Martha Young Family Service Center and City of Roseburg Public Safety Center.

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Jefferson Almanac

Lara Vesta

The 13 Ways Of Crow (in honor of Wallace Stevens)

1 This morning they woke me. Outside the third story window in a broadleaf maple, a crow couple, genus *Corvus*, family *Corvidae*. They have two juveniles that follow too close, feathers puffing, wings in flurry, beaks open, loud in their demand to feed. To be fed. But it is too late for that, they are out of the nest. It is time for them to feed themselves.

This September my children will both be in middle school. A teaching has begun. I no longer need to pack their lunches or do their laundry. I still need to drive them to school and be familiar with all of their friends. We are balanced for a year or three between, like the crow child on its branch.

2 The word crow comes from the Old English *crawe*, an example of onomatopoeia, a word formed by sound. These words hold an ancient texture. Which ancestor listened? Which ancestor named the crow by its voice alone?

3 The American Crow is who we see outside our windows in the Pacific Northwest, but in Norway, home of my grandfather Sigurd, our cousins look out on the Hooded Crow. Both the American Crow and the Hooded Crow have wide ranging distribution. There are other species and subspecies of crows all over the world, ranging in shape and size: jackdaws, Jungle Crows.

4 My grandfather Sigurd is a crow. It's a long story, too long for this essay. In short form: my grandfather died during finals week in my last year of college. For days before, and weeks after, a crow visited me—just one. Haunted me, more like. Do you know the poem:

One crow, sorrow.
Two crows, joy?

Everywhere I looked, one crow. Sorrow, sorrow, sorrow.

“
Crows in the wild live only a few years,
but the oldest crow in captivity was in
it's fifties when it died.”

Finally I had the wherewithal to dig in the stacks of the SOU library, where I found a dictionary of symbols. The crow is everywhere in human myth, as widespread as it is in life. It is some places a trickster, others a shapeshifter. In Norse mythology the crow is one of the many forms of the famous slayer of Fafnir, whose name is Sigurd.

Even now when my children see a crow they say: Hi Great-Grandpa Rosenlund.

5 Crows are considered to be one of the most intelligent animals, capable of making, not just using, tools. They have a brain to body mass ratio on par with some apes. One of the hallmarks of intellect is memory, another is curiosity, and crows have demonstrated both in abundance during repeated experiments.

6 Valkyries and the Morrigan, female warrior goddesses who preside over the battlefield in both Nordic and Irish myth, both are symbolized by crows.

7 One of the first long books I read to my two-year-old son was *Crow and Weasel* by Barry Lopez.

8 This year I spent nine months homeschooling my son, who is now thirteen. Every day we would take a walk together as part of the PE protocol, and that's when we first saw the albino crow. Its beauty is hard to describe, like seeing the form of something in negative, like color that isn't color. Each day we sought the albino crow, it became a talisman, a reminder: look out, look up, wonder is everywhere. Magic is real.

9 Crows in the wild live only a few years, but the oldest crow in captivity was in it's fifties when it died.

10 To dream of a crow may mean loss, change, death, destruction, failure, adultery, fear, bad news, sad events, mysteries or witchcraft. At least according to a survey of dream websites.

11 In the years since my grandfather's death I've come to experience crow as a guardian. See that mass of crows rising up by the river? That's where the eagle lives. When threatened they come together, defend each other from the raptor with the power of their mass.

12 The crow couple outside my window is patient with their young, firm and protective. Crows don't push their offspring out of the nest. Some crows stay with their parents for years. But there seems to be a lot of variation in whether crows stick together with their families, or find their flock (their murder) elsewhere.


13 Maybe it was this year of homeschooling, but I can see something in the future that I have not ever noticed before: my children will become self-sufficient. They will learn to do all of the things I have done for them. And when ready, they will fly.

Lara Vesta is an artist and writer living along the Willamette River south of Portland. You can find her work at www.laravesta.com.

Resources

The Family Lives of the Uncommon American Crow
by Kevin McGowan
<http://www.birds.cornell.edu/crows/planta.htm>

A Thought Experiment on the Intelligence of Crows
by Joshua Klein
http://www.ted.com/talks/joshua_klein_on_the_



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Theatre and the Arts

Molly Tinsley

The Darkness Of King Richard

Shakespeare's first four history plays reconstruct the political chaos of the English court under the incompetent King Henry VI. The power-hungry House of York wages war on its cousins of the ruling House of Lancaster, but once Henry and his prince have been killed, and the Yorkish Edward wears the crown, he must guard it against his own brothers, Clarence and Richard. *Richard III* concludes the tetralogy, charting Richard's ruthless rise to the throne and his final downfall.

Shakespeare's audiences would have enjoyed this dramatic history of medieval England; they also would have been conscious of its contemporary political agenda. *Richard III* culminates in the killing of Richard by the

Earl of Richmond, a k a Henry Tudor, and this Henry was the grandfather of Elizabeth I, Shakespeare's queen. Given the tenuousness of Henry Tudor's original claim to kingship, and the memory of civil war a mere two generations in the past, Shakespeare follows a safe, politically correct line in demonizing his protagonist: the more horrible Richard can be made to appear, the more righteous and legitimate will seem the bloodline that has supplanted him.

The chilling production in the OSF's Elizabethan Theatre, directed by James Bundy, presents a horrific Richard indeed. Played by Dan Donohue with minimal affect, he explains and executes his plans to kill his way to the crown. His blend of detachment and compulsive-

Richard's blend of detachment and compulsiveness brings to mind those self-made videos of mass murderers which our media cannot resist airing.



Richard III (Dan Donohue) prepares to battle the Earl of Richmond.

PHOTO BY T. CHARLES ERICKSON

ness brings to mind those self-made videos of mass murderers which our media cannot resist airing. This Richard's disability never translates into vulnerability: fate has stuck him with a deformed arm and leg that he'd probably hack off and throw away if he could. His engagement with us, the audience, is perfunctory. Though he confides his intentions to us and boasts their accomplishment, he doesn't care whether we approve of them or him. Nor does he work very hard to charm his victims onstage—he delivers his outrageous deceits flat-out, which makes it all the more amazing when they succeed.

Richard's extreme dissociation affects this production in notable ways. Without an antic, even charismatic villain inviting us to share the ironies of his situation, we notice how sharply at odds the text of the play is with the actions unfolding alongside it. Bundy preempts Richard's well-known opening speech with a dumb show that forecasts this discrepancy: with his court gathered around him, King Edward drinks from a goblet, shows signs of bodily discomfort, surreptitiously scribbles a note and hands it to a courtier, who sneaks it to another. As this scene of intrigue, even danger, ends, Richard enters, and offers an entirely different version of things: with the wars over, he tells us, everyone at court is indulging in pleasure and love-making, all except him. Thus his monologue, which might have elicited a little initial sympathy, reeks of disinformation and bald rationalization: what can he do, an outsider ill-suited to love, but kill people instead?

The word *love* pops again and again from the dialogue only to emphasize its travesty. In Act One, Richard seduces the grieving Lady Anne (Kate Hurster) with suicidal double talk: "this hand which for thy love did kill thy love, shall for thy love kill a far truer love." Her head undoubtedly spinning, she succumbs and soon is dead. Earlier, Richard tells Clarence, the brother whose death he has plotted, "I do love thee so." Later the doomed Clarence and his murderers play toss with the word *love* until Clarence realizes the grim connection between it and treachery in the inverted world of the court. King Edward forces his hate-filled courtiers to swear their love to each other, a ritual so empty it's frightening. Facing defeat in the end, Richard experiments with remorse for his acts but falters. A conscience would interfere with his ability to survive the upcoming battle, he decides, and

his bottom line is "Richard loves Richard."

Against Richard's lack of passion, the emotionality of the other characters spirals into histrionics. When Richard interrupts Anne as she escorts the corpse of King Henry to be interred, she orders him to "blush, blush" at his "foul deeds." In an ensuing pause, Richard looks to us with a silent, "Huh? Me?"—a response that drives her out of control. The deadpan tactic serves Richard against the anxious eloquence of Clarence (the complex Jeffrey King), and against vengeful Margaret (the powerful Francine Dorn), King Henry's widow, whose curses Richard accepts with an ironic, shrugging, "I can't blame her."

Anthony Heald's Buckingham serves as a revealing foil to this Richard. Buckingham's integrity can be bought with the promise of land, money, pleasure. As plump as Richard is lean and vulpine, as good-humored as Richard is severe, Buckingham is simply a garden-variety corruptible man whereas Richard is a psychopath. In the end Buckingham voices orthodox repentance for his sins; Richard dies killing. In the final battle, having slain five Richmonds, he exits to find one more.

It is a nasty, brutish world Shakespeare and Bundy have wrought in this season's *Richard III*; Richard is less its misfit outsider than its ultimate expression. Perhaps the darkest production of the play I've seen, it seems eerily appropriate to our times, when too many functional psychopaths show blatant contempt for everyone yet are permitted to accumulate wealth and power and too many non-functional ones are permitted to accumulate guns. Richard differs from Buckingham and his other victims in that his total self-absorption frees him to execute serial killings without remorse whereas theirs simply renders them ineffectual and blind. Does that say something about us?

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)



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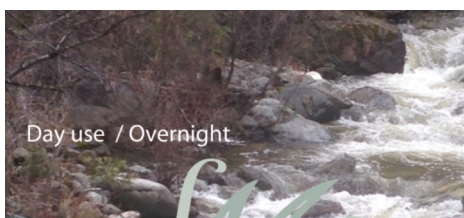
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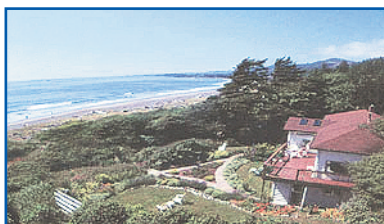
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Inside the Box

Scott Dewing

The Buckle Of The ProcrastiNation Belt

If underwater crustaceans were superheroes, the mantis shrimp would most certainly be one. Mantis shrimp live in shallow tropical and sub-tropical waters. They are only 6-12 inches in length, but pack a powerful punch. The two raptorial appendages on the front of the mantis shrimp's body can accelerate with the speed of a bullet fired from a .22 caliber rifle. In less than three-thousandths of a second, the mantis shrimp can strike its prey with 1,500 Newtons of force—roughly the equivalent of getting hit by a 300-pound brick.

If you or I could accelerate our arms at even a tenth of what the mantis shrimp is capable of, we'd be able to throw a baseball into orbit. And if the mantis shrimp's prey is not within striking distance, their punch is so forceful that it causes the sea around them to boil and collapse in a shockwave that kills its prey.

Yeah, the mantis shrimp is a total BAMF.

Additionally, mantis shrimp have 16 different color-receptive cones to see with. Humans only have three. All the brilliant colors you see are derived from the green, blue, and red color-receptive cones in your eye. Mantis shrimp see a world of color more than five times brilliant and detailed than you and I. We are essentially color-blind weaklings compared to the mantis shrimp.

What does all of this have to do with technology? Absolutely nothing. It's what I've ended up reading about for the past hour rather than writing this month's column, which was about something really important that I don't even recall now that I've learned about the amazing capabilities of the mantis shrimp.

I really should get back to writing that column, but hey, wait a sec, I just got a Facebook notification that someone commented on one of my earlier posts so I'm back on Facebook now where my shallow resolve to keep writing has been swept away and drowned in the deep stream of infoporn on my Facebook newsfeed.

“

Technology is a double-edged sword: we can either use it as an effective tool to cut through the jungle of daily tasks we need to complete or we can fall on its sword of procrastination.

My column is already late (again) and if it were not for the facts that my editor is the most patient and kindest editor in the world and that I'm a volunteer, I'd most certainly have been fired many years ago. She sends me gentle reminders that are sometimes accompanied by funny but pointed quotes like this one by the writer Douglas Adams

that she sent to me last month: "I love deadlines. I love the whooshing sound they make as they go by."

Whoosh!

Why do we procrastinate and is all of this technology we have at our disposal now enabling us to procrastinate?

For answers to that, I direct my web browser away from Facebook and to



Google, which is where I go to find answers to everything from “What’s the weather going to be like tomorrow?” to “Can I get syphilis from a public toilet seat?” (Turns out you can’t, according to the Centers for Disease Control. Phew!)

One of the leading researchers in the study of procrastination is Dr. Joseph Ferrari of DePaul University. Dr. Ferrari has no relation to the Italian luxury sports car manufacturer as far as I know. It would be kind of cool if he did, but I’m resisting the urge to dive into finding that out.

“Everyone procrastinates but not everyone is a procrastinator,” Dr. Ferrari said in a published interview with the American Psychological Association entitled “Psychology of Procrastination: Why People Put Off Important Tasks Until the Last Minute”.

The word “procrastination” comes from the Latin *procrastinatus*, which literally means “forward tomorrow”. When we put off until tomorrow what we could (and probably should) get done today, we’re engaging in procrastination.

In one of his many nationwide studies of procrastination, Dr. Ferrari found that about 20 percent of Americans are “chronic procrastinators,” that is, procrastination isn’t something they do every once in a while; rather, they delay pretty much everything they need to do until tomorrow then tomorrow and then tomorrow again.

“They delay at home, work, school and in relationships. These 20 percent make procrastination their way of life,” Dr. Ferrari said.

Dr. Ferrari has spent years studying procrastination across the nation. “We found chronic procrastination rates higher in the Northwest—northern California, Washington, Oregon—than in other areas of the country.”

That’s right my fellow citizens of the State of Jefferson: we live smack dab in the buckle of the ProcrastiNation Belt. But before we throw in the productivity towel and legalize marijuana like our neighbors to the north, and before we hotbox our dreams of getting stuff done up into vapid smoke, let’s hear what Dr. Ferrari has to say about the role of technology in procrastination.

“We hear that technology today makes it easier to procrastinate,” he said. “Today’s technology can help us not procrastinate if we use it wisely. We don’t have to surf the Web for hours on irrelevant tasks...Use technology as a tool, not as a means of delay.”

That’s simple and sound advice. Technology is a double-edged sword: we can

either use it as an effective tool to cut through the jungle of daily tasks we need to complete or we can fall on its sword of procrastination. The choice is ours. The fault is not in our technology or in our stars.

Maybe the time I wasted procrastinating and learning about the mantis shrimp wasn’t wasted at all now that I’ve come full circle here. My superhero Mantis Shrimp doesn’t procrastinate. He sees what he wants to achieve (in awesome LSD-laced Technicolor nonetheless) and immediately acts on that. Now I look at my task list like

Mantis Shrimp looks upon his prey and strike it hard and fast with all the force I can muster, attempting to overcome the ever-present gravity of procrastination and hit a homerun out into orbit *today*.

Scott Dewing is a technologist, teacher, and writer. He lives and procrastinates with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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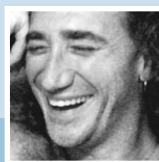
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Recordings

Paul Gerardi

Jack White: Man Of Many Musical Projects

It's a wonderful thing to experience a creative soul at work. To watch a painter's brush strokes slowly change a blank canvas into multi-layered image, and see that happen over and over again with a different beautiful result each time. To see a sculptor's hands mold ugly lumps of nondescript clay into delicate pieces of art that are both stunning and useful, or listen to a musical project with a many faceted sound structure. Jack White strikes me as that kind of musician, contin-

ually moving forward to the next project, adding layers to his sound, but never losing the nuances that he's fostered through his experiences.

It all started in Detroit in the mid-seventies. Jack White, born as John Anthony Gilles on July 9th 1975, the youngest son in a family of ten children, grew up in a Catholic family and by age 14 had thoughts of entering the seminary. But instead of pursuing a life in the priesthood, Jack White

“Jack and Meg were divorced in 2000, but continued to perform, saying to the press that they were siblings to avoid the distractions of explaining their break-up.”



Lazaretto, Jack White's second studio album, was released in June, 2014, through White's own label, Third Man Records.

followed his other true calling, the urge to lead a musical life.

White learned at a very young age to play the drums, and later the guitar and piano. His interest in Rhythm and Blues, as well as Rock and Roll, led him to writing his first musical compositions before starting high school. His first paid gig was in the early nineties as a drummer in a Detroit cowpunk band. In the mid-nineties John Anthony Gillis married Meg White and agreed to take her surname, giving birth to Jack White.

In 1997, Jack and Meg White formed the White Stripes, an influential band in the underground rock scene in Detroit. By 2002, the White Stripes had risen to prominence in the garage band revival scene, their wonderfully raw lo-fi sound a blend of garage rock and blues. The band released numerous albums: *The White Stripes*, *The Stijl*, *White Blood Cells*, *Elephant*, *Get Behind Me Satan*, and *Icky Thump*, before dissolving in 2011. Jack and Meg were divorced in 2000, but continued to perform, saying to the press that they were siblings to avoid the distractions of explaining their break-up. This ruse worked for quite some time until the band became very popular, at which time the truth that they were a divorced couple became known.

The Raconteurs formed in 2006, with members of several band coming together for the project: Jack White, Jack Lawrence of The Greenhornes and Blanch, Patrick Keeler of The Greenhornes, and solo performer Brendan Benson. The Raconteurs official website says that "the seed was sown in an attic in the middle of a hot summer when friends Jack White and Brendan Benson got together and wrote a song that truly inspired them. This song was "Steady, As She Goes" and the inspiration led to the creation of a full band with the addition of Lawrence and Keeler." In this setting, Jack White's sound is more muted and acoustic, with elements of folk and bluegrass sometimes present instead of the full bore rock sound of The White Stripes. The Raconteurs released two albums, *Broken Boy Soldier* and *Consolers of The Lonely*, before the band went on hiatus in 2011.

Another meeting of musical minds happened in 2009 with the formation of Dead Weather. The band's line-up features the front-woman of The Kills, Alison Mosshart, The Raconteurs bassist Jack Lawrence, Queens of the Stone Age keyboardist and guitarist Dean Fertita, and Jack White on

drums with vocal duties. The sound is noticeably different with White on drums.

In part, due to the success of The White Stripes, Jack White began collaborating with renowned musicians including Beck, The Rolling Stones, Jeff Beck, Alicia Keyes, Bob Dylan, Wanda Jackson, Electric Six and Loretta Lynn; and he continued pursuing a solo career in 2012 with the release of his first solo recording *Blunderbuss*, a recording which garnered critical acclaim, and includes many styles from ballad to up-tempo rock.

With the release of his new album *Lazaretto*, Jack White continues in the mold of *Blunderbuss*, crafting a recording of many styles. He told *Rolling Stone* magazine in a February 2013 interview, while he was working on the album, "...it's definitely not one sound. It's definitely several. Like you heard in *Blunderbuss*, there're many styles there. I don't pick my style and then write a song. I just write whatever comes out of me, and whatever style it is what it is, and it becomes something later."

The styles on *Lazaretto* include up-tempo edgy rock, semi-acoustic folk rock, fire-breathing guitar instrumentals, in the pocket anthem rock, and oddly wonderful piano-based tracks. The music on *Lazaretto* was partially inspired by short stories and plays written by White when he was a teenager, an attempt to approach songwriting from a different angle. All the tunes are solid musically and lyrically. It's album of music that's great fun to listen to, even when it gets loud.

In between all these projects, Jack White has also appeared on camera in the movie *Cold Mountain* (and played on the soundtrack), as well as been featured in *It Might Be Loud*, a film in which he, Jimmy Page, and The Edge discuss the

electric guitar and each artist's different playing methods.

It seems that Jack White exemplifies in life the unbound energy he puts forth in his recordings, including his latest effort *Lazaretto*. We can only wonder about what's next for Jack White. Whatever it may be, it will be intensely creative.

Paul Gerardi co-hosts the *Folk Show*, heard Sunday evenings from 6pm-9pm on JPR's *Rhythm & News* service and at www.ijpr.org.



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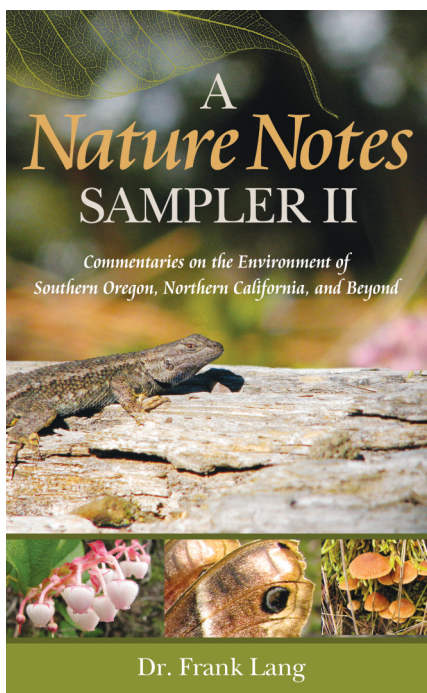
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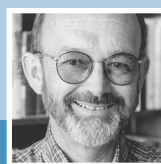
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Nature Notes

Frank Lang

Cottonwoods And Poplars

Here is another Nature Note inspired by Rupert, Nature Note's West Highland white terrier. For those of you who don't know, Westies, as they are called by those in the know, are a very close relative to the Cairn terrier. For those of you who don't know Cairn terriers, Toto, the small black dog in the *Wizard of Oz* was one. Both are Scottish breeds designed by farmers to chase to ground small mammals and dig them out. Their stout short tails are the result of being pulled out

of the hole when farmers decided they wanted to move on. According to one story, farmers discovered they could spot a

white dog on a distant slope more easily than they could a colored dog, hence the development of the white Westie.

Now Rupert likes things that move. Squirrels, cats, other dogs, or kids on bikes or skateboards. He has mostly gotten over birds. But on our walks this past spring, Rupert became much enamored of small white tufts blowing this way and that along the street; these fleeting objects of his canine desire were actually the seeds of cottonwoods, after which he

dashed with great enthusiasm. The odd spring weather was especially kind to the reproductive potential of local cotton-

“On our walks this past spring, Rupert became much enamored of small white tufts blowing this way and that along the street.”



This fluff comes from female cottonwood trees, whose seeds burst into tufts of downy fibers that float aimlessly on the wind.

woods, although research shows cottonwoods pump out the same number of uncountable seeds every year, no matter the weather conditions.

Native cottonwoods and poplars frequent wet places along streams, lake or marsh sides. Our black cottonwood, widely distributed in the west, is an imposing, tall (to over 100 feet), fast growing but relatively short-lived (200 years is old) riparian or streamside tree. Cottonwoods are pioneer and early seral species in plant succession, the first trees to occupy disturbed sites. They do not tolerate shade and do best in open disturbed sites like exposed gravel bars. They are very tolerant of short-duration floods.

Poplars come as boys and girls with male and female flowers on separate trees. Pollination is by wind. The tiny, tufted seeds are widely distributed by wind and water. In spite of enormous, consistent, seed production, most reproduction is asexual. Most seeds are quick to germinate but are also quick to die, if soil moisture conditions are not just right. If the seedlings roots can't keep up with drying soil, the seedlings die. As a result, seed reproduction is episodic.

Cottonwoods do have amazing asexual reproductive potential. They can reproduce by root and shoot suckering, or by cladop-tosis, the physiological dropping of twigs with leaves attached. This method of reproduction is particularly important on gravel bars in relatively moist climates. Broken black cottonwood branches grew when deposited in the fresh mudflows of the Mount St. Helens blowup.

Every time I am around cottonwoods in the early spring, I am reminded of a long ago trip to the flood plain of the Nisqually River in western Washington to collect morel mushrooms with my friend Margaret McKinney, author of *The Wild and Savory Mushroom*. The perfumed, heady odor of balsam from the trees' big sticky buds brings on my memory of big fat morels, just like the scent of Douglas fir needle reminds me of Christmas.

Back to Rupert. Maybe those little white fuzzies remind him of baby Westies. Maybe he thinks they are baby Westies. When he is a little older, I'll tell him all about the dogs and the bees.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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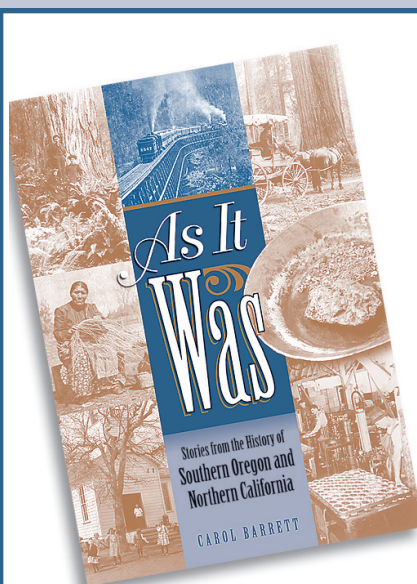
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Talcott Ranch Near Glide, Ore., Founded 160 Years Ago

By Jim Long

In 1854, James and Emily Watson from Missouri settled on land along Little River near Glide, Ore. Today, the 160-year-old ranch is operated by a fifth generation descendent, Mark Talcott, and his wife, Glenda. They have raised three children on the ranch, where they produce beef, chickens, hogs, vegetables and tree fruits. They sell feeder cattle in the spring and occasionally sell custom-grown beef. They manage a forest and each year sell five or six truckloads of timber.

Oregon has 1,100 Century Farms, but the Talcott Ranch is one of only 25 Sesquicentennial Farms founded at least 150 years ago. The Talcott land may remain in the family for at least another generation under the Talcott son, Luke. He works part-time as a wildland fire fighter but assumes more farming responsibilities each year and plans to operate the Talcott Ranch when his parents retire. Luke's wife, Sarah, was raised on a sesquicentennial farm near Talent. The Century Farm program in Oregon is administered by the Oregon Agricultural Education Foundation, established by a partnership between the Oregon Farm Bureau, Oregon Department of Agriculture, and the Oregon Historical Society.

Source: Reed, Craig. "160 years of tradition sustains Glide ranch." *The News-Review* 28 Apr. 2014 (Roseburg, Ore.): B1.

Star Athlete Supports Southern Oregon Nonprofits

By Dennis M. Powers

A star football player at Ashland High School, where he graduated in 1991, Chad Cota went on to play 43 consecutive games at the University of Oregon. He provided defense in the backfield for four years as the U of O's strong safety, and received the Bill Hayward Award as the state's top amateur male athlete.

Cota continued playing in the National Football League. The Carolina Panthers drafted him in 1995, and before retiring in 2003, he had played for the New Orleans Saints, Indianapolis Colts and the St. Louis Rams. Named to the Carolina Panthers' 10-Year Anniversary Team as a safety, his interception in the end zone on the Pittsburgh Steelers final possession clinched the 1996 NFC West Division title. In 2012, he was elected to the Oregon Hall of Fame. Cota returned to Southern Oregon to live in Medford. He joined with two childhood friends in 2003 to run a regional Internet and communications provider, InfoStructure, which got its start in Ashland. A Cota foundation raises money for nonprofits that serve children, local high school athletic programs and child advocacy services.

Sources: Stiles, Greg. "Three friends run a Talent phone business." *Mail Tribune* 28 May 2007 [Medford, Ore.]. Web. 23 May 2014; "Cota Selected for Oregon's Hall of Fame," *Mail Tribune* August 14 2012 [Medford, Ore.]. Web 23 May 2014.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Night Golf

We tee off under the moon
and walk into my first hole of Night Golf.
My ball is nowhere. I drop another ball
and send a seam along the dark.
This ball I lose too. I like the swat,
the moon night tingling, but I will lose
no more balls. I pretend, I swing
on the ball I imagine. My friends stroll over
and say I am picking up the game fast.
Thanks loads, I reply. At the top of my backswing
I see myself naked. I laugh,
go to my knees. My friends laugh with me.
I try again, I swing without a club
and walk under the ball
I see floating to the green. There,
I stroke a long putt, my head down
over my follow-through. I don't keep score.
There is no score in Night Golf.
You swing and look your ball into the dark.
You walk with friends across land you don't know,
saying little, allowing your stride
to find a softness you vaguely recall.
You may go far with yourself,
far, and be content by morning.
If not, the day floats until the moon rises.

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Traffic Jam On Ross Island Bridge

I am knuckled in here on the Ross Island Bridge,
heading west, toward the West Hills of Portland.
The hills are ridged by trees in silhouette
against the sunset. Strands of clouds loll over trees,
sink into them, and snag. One strand settles in the trees
like a big, gray nest. If there is no Northwest bird
that lays its eggs in such a nest, inventing it is my job.
My potter friend and I will envision the bird.
I will tell me friend that white sunset
comes down on the nest and shimmers it;
and darkness, thick with rain, pushes the light
down into the trees. There is not enough sky for rain
to get down easily. The rain is slowed by rain
below it. Why hurry? This is Oregon, rain is lazy here.
Wind shoots rain up in sheets that topple back
and fall through themselves. Between the tree line and
the darkness falling are planes of light,
measuring miles across. Rain does not faze them.
These slabs of light slide through themselves,
across the city. I'd love to have one hover
over my backyard some early evening,
and take friends out to toast it.

Peter Sears was recently announced as Oregon's newest Poet Laureate, succeeding Paulann Petersen. He is the author of four full collections of poetry. *Small Talk: New and Selected Poems* is forthcoming from Lynx House Press. *Tour* appeared in 1987, followed by *The Brink*, which was named one of Oregon's 150 best books by the Oregon State Library, and *Green Diver*, published in 2009. He is also the author of books on writing, including *Secret Writing* and *Gonna Bake Me a Rainbow Poem*. A graduate of Yale and the

Iowa Writers Workshop, Peter Sears taught at Reed College, served as Dean of Students at Bard College, was community services coordinator for the Oregon Arts Commission, and directed the Oregon Literary Coalition. "Night Golf" is from *Tour*; "Traffic Jam On Ross Island Bridge" from *The Brink*. On September 12, Peter Sears will read his work at the Ashland Public Library, and conduct a workshop on the following day.





PHOTO: DEVAN SCHWARTZ

Conservationists Push To Expand Rogue River Wilderness Area

On the fiftieth anniversary of the Wilderness Act, many conservationists are pushing for an expansion of the wilderness surrounding the iconic Rogue River.

Each year, the Rogue River in Southern Oregon welcomes a busy summer season of rafters, kayakers and fishers.

Robyn Janssen, the clean water campaigner with Rogue Riverkeeper, rowed a boat down the river during a recent trip to discuss the wilderness proposal.

"We are just entering in the actual wilderness section of the Wild and Scenic Rogue Wilderness," Janssen said. "A lot of people don't know that the wilderness starts this far down."

The wilderness area begins about 20 miles into the Wild and Scenic stretch. That's near Mule Creek Canyon, where the river cuts through deep walls of basalt.

Wilderness Versus Wild And Scenic

"Wilderness" and "Wild and Scenic." They sound similar and both bring environ-

mental safeguards. But wilderness status brings more extensive protections. For example, tributaries that flow into rivers designated "Wild and Scenic" must be protected a half-mile upstream.

In designated wilderness areas, streams are often protected all the way to the headwaters.

That would mean no new development, no new mining claims, no new oil and gas drilling.

"That is really key to the health and livelihood of the salmon fishery and steelhead fishery we have on the Rogue – which is actually second to the fishery on the Columbia," Janssen said.

Conservation groups say the area's steep side canyons and few roads have limited efforts to mine and log in the area. But they want to protect the area long-term. The Wild Rogue Wilderness would stretch about 37 miles, from put-in to take-out.

An additional 56,000 wilderness acres would more than double the current size.

Congressional Gridlock Blocking More Wilderness Areas

For any new wilderness, congressional action is required. And that's where the momentum has slowed.

Morgan Lindsay is with the Klamath-Siskiyou Wildlands Center, a conservation group advocating the Rogue Wilderness expansion.

She's asking Congress to overcome a five-year hiatus on designating new wilderness.

"The last time that wilderness was designated was 2009 with a public lands omnibus bill," she said. "And a similar pathway, we hope, will open up soon for the Wild Rogue."

Wyden Bill Calls For More Wilderness And More Logging

Oregon's Democratic Senator Ron Wyden is currently advocating the Rogue Wilderness expansion.

Wyden introduced it four times in the last six years. None of the attempts even saw a Senate vote. His aides say congressional gridlock in recent years has made it especially tough to get any public lands bills passed.

This time, Wyden is trying a different approach. The wilderness expansion has been placed within a larger bill, that also calls for more logging on Oregon's public forest lands.

Supporters include prominent timber companies and county officials hoping for additional revenue from the timber harvests.

Wyden has described the bill as one that strikes a balance industry and the environment.

"We worked with the best scientists in the Northwest to make these harvests as ecologically friendly as we possibly could," Wyden said in a 2013 press conference. "And we listened to the conservation groups who said we need iron-class protections for clean drinking water and Oregon's salmon and unique wildlife."

It seems like a possible win-win for Wyden, but some conservation groups are



PHOTO: DEVAN SCHWARTZ

The deep basalt walls of Mule Creek Canyon are near the beginning of the Rogue River's wilderness section. **ABOVE:** Pete Wallstrom, owner of Momentum River Expeditions in Ashland, Ore., would like to see more environmental protection for the Wild and Scenic Rogue River.

turning away from the larger bill and its promise of more logging.

Wyden's counterparts in the House passed their own bill in September that addressed Rogue Wilderness and more Oregon logging. But the Obama administration threatened a veto.

So Sen. Wyden's bill is front-and-center. He's seeking a vote by the end of the year, even as the level of support from Oregon's environmental community remains an open question.

When it comes to supporting Wyden's larger bill — one that advocates more logging — groups like Rogue Riverkeeper and Klamath-Siskiyou Wildlands change their tune.

Morgan Lindsay said they hope to work with Senator Wyden to increase public lands protection "but not at the expense of some of Oregon's greatest legacies."



Morgan Lindsay of Klamath Siskiyou Wildlands (left) and Robyn Janssen of Rogue Riverkeeper are among those pushing for more wilderness in the region.

Economic Benefits Of Wilderness

With few roads and fewer people, the entire Rogue River trip might make you feel like you're already in wilderness.

But you also see occasional lodges and outfitters who make their living on the draw of the area's natural beauty and remoteness.

Gena Goodman-Campbell of the Oregon Natural Desert Association addressed the economic impacts of wilderness.

"There's been a lot of research that has shown the economic benefit of having protected public lands in a community," she said.

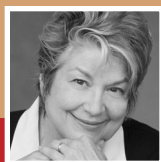
Goodman-Campbell added that areas with good access to wilderness often attract families and businesses — and younger generations are more likely to stick around.

"You just have that assurance that it's going to be there, and stay as it is, and people can keep enjoying it."

River Outfitters Push For Expanded Rogue Wilderness

Back on the river, the political issues seem far away.

CONTINUED ON PAGE 25



The Splendid Table

Lynne Rossetto Kasper and Sally Swift

Lynne's Global Spice Blend



Think of this as a foundation to build into other cuisines. For instance, evoke Morocco by adding a little sweet paprika and cinnamon; head to India with the addition of more coriander and black pepper; and channel your inner Mexican by adding more chile and cumin.

Grind together 2 tablespoons whole cumin seed with 1/4 cup whole coriander and 1 tablespoon black peppercorns.

West Indies Spice Blend

Grind together 2 generous teaspoons whole allspice, 1-1/2 teaspoons whole coriander seed, 1 teaspoon black peppercorns, and a 2-inch piece of cinnamon stick, broken. Stir in 2 tablespoons sweet paprika, 1 generous tablespoon dry basil, 1/2 teaspoon dry thyme, and 1-1/2 teaspoons ground ginger.

Tingly Spice Blend

For those times when a little spice is called for. Blend 1 tablespoon hot chili powder (or to taste), 2 tablespoons brown sugar, 3 tablespoons ground cumin, and 4 tablespoons ground coriander.

Tandoori Spice Blend

India's famous yogurt-spice marinade for chicken roasted in special clay ovens can season anything on the grill or in the pot. This is the spice blend part of the equation. Keep it on the shelf and use it at will. Add the yogurt whenever you'd like. Red food coloring is traditional in tandoori, but not essential.

Grind together 1 teaspoon each whole cloves, black peppercorns and ground turmeric with 1-1/2 teaspoons each cardamom seeds (removed from their husks), cumin seed, broken cinnamon stick, fennel seed, ground ginger and ground pure chile (mild to hot depending upon your taste).

From *A Summertime Grilling Guide* by Lynne Rossetto Kasper and Sally Swift. Copyright © 2012 by American Public Media.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Permaculture inspired garden at Sanctuary One. **CENTER:** Students walk the labyrinth **RIGHT:** Lisa the pig.

Sanctuary One *From page 7*

Giving Back To Animals

In the vast majority of ways that humans and animals interact, the animals “give” and the humans “take.” We take their milk, their eggs, and their skins for our clothing, their flesh for our tables. Humans use animals for our scientific and medical experiments. In return, most animals get short, torturous lives. Though this debt to animals can never be repaid, Sanctuary One tries to undo the harm that others have caused to animals. At this time, the Sanctuary has more than 70 animals in their care. Many of the animals had sad stories before coming to live here, some unimaginably so.

Some of the Sanctuary’s chickens were among 50,000 birds abandoned in an egg laying facility in Turlock, California. When the facility’s owner ran into financial trouble, rather than try and re-home or sell the birds, or even euthanize them humanely, he simply left them caged and locked behind closed doors, to die slowly of hunger and thirst. It took more than two weeks for authorities to get to the chickens—by then thousands had died and only a few sick and dying birds were rescued and given a second chance at life. Today, a few lucky hens that now call the Sanctuary home, scratch the ground and roost in a straw-bale coop, safe from predators and harm.

Rose, a beautiful roan mare, is still a bit skittish and shy. She was found in Crescent City alone in a field, painfully thin from starvation. Her foal was found dead in the field. Rose had been mistreated her whole life —

everything that was ever done to her was done by force. She is slowly learning to trust people and overcome her fears, now that she is safe and will never be hurt again.

Comet, a mustang, is not shy. She walks right up to visitors and likes to be petted and scratched. Comet was part of a wild horse round up where many horses were sold and taken for slaughter. Comet’s mother was probably among the horses killed for meat, but Comet was too small to bother with. Just a few days old, with her umbilical cord still attached, Comet was tossed on the side of the road and left to die. She and four other foals were rescued by the Strawberry Mountain Mustang Rescue and eventually Comet was brought here, where she has become the dominant mare in the field.

Six alpacas group together — clearly friends. They were rescued in Polk County, Oregon when 175 alpacas were seized from a breeder who neglected them. Oregon State University provided the veterinary services needed to bring the animals back to health, and then they were transferred to other organizations, or adopted by people who would care for them.

Two of the Sanctuary’s resident rabbits were previously owned by a drug dealer. When he was murdered, many rabbits were left behind without food or water. By the time authorities finally arrived, many of the rabbits had died. Among those rescued were two who were nursed back to health, spayed and neutered, and are now thriving in a safe and comfortable bunny haven.

Perhaps the most famous resident is Lisa—a 700-pound Yorkshire pig. On this day she is lying next to her friend Lulu in a

shaded barn, where they are enjoying the cool dirt on their bellies. Lisa was rescued by a humane society in Bellingham, Washington after neighbors witnessed Lisa’s owner beating her in the face with a board. Her crime? She wandered away from his farm seeking the company of other pigs. Pigs are famously social and intelligent. They love to have company and things to do to keep their busy minds occupied. Lisa was kept alone, the equivalent of spending time in solitary confinement, while she was being fattened up for slaughter. She couldn’t stand the torture of being alone all the time, so she went looking for companionship. She has now been at Sanctuary One for four years, enjoying the company of two other pigs and many other animal friends. She will never be lonely or beaten again.

Lisa is getting old for a pig—much older than pigs normally get. Once a veterinarian treating Lisa asked the staff how long Yorkshires live. No one seems to really know since they never get to live a natural life span — they are almost always slaughtered when just a few months old. So in this way, Sanctuary One is also serving as a cutting edge pig geriatric facility — treating the aches and pains and hoof problems that come with carrying around a huge body for years on end. This is new knowledge that will be shared with other pig rescuers.

Lisa, like many of the others, came to the Sanctuary as a result of partnering with other rescues, shelters and humane societies. They do not typically accept animals from the public. However, through a fundraising program known as Safe Haven, they will consider a private intake for a significant donation that provides the needed



Sanctuary One hosts farm tours for the public on Wednesdays and Saturdays, April through October. To schedule a tour or to learn more about our work and how you can get involved, call 541-899-8627 or visit www.sanctuaryone.org.

resources to care for the animal in question and allows them to provide sanctuary and rehabilitation to more animals in need.

To be able to give such good care to every animal that comes to the farm, Sanctuary One must limit the number of each species they can rescue. Most of the animals are spayed or neutered to assure that no breeding happens. On average, Sanctuary One cares for about 100 to 120 animals each year. Many are adopted to loving homes, but some will spend the rest of their lives at the Sanctuary. The goal for every animal that comes here is to make sure they never suffer again.

"We believe that all animals have value in and of themselves, not for what they can do for humans," says Collins. To that end, and contrary to what other care farms may practice, animals are not used for food or milk at Sanctuary One. While on the premises, staff and visitors are asked to refrain from eating meat. It's simply a way to acknowledge and respect the value of animals as fellow beings on the planet we all share.

Giving Back To People

"We don't do things here on a large scale," explains Merrill. "We do things on a

human scale." This means there are no huge tractors or combines, no commercial processing facilities, no fertilizers or weed killers. A cadre of staff, interns, students and volunteers keep the gardens growing, the fences and barns in good repair, the sprinklers flowing and animals healthy.

We all know that getting out and exercising in fresh air and sunshine is good for the body and soul. At its most basic level, anyone spending time at the farm gets a healthful benefit. But the benefits here go much deeper.

On many days during the academic year, a steady flow of young people from local schools visit to spend time working at the farm. During their visits, they learn science, social studies, and math lessons in a hands-on, active way. This type of learning is so engaging that students don't even realize they are learning — this just seems like fun, but the lessons learned here carry over in the classroom and in life. "As a teacher, there is no greater reward than witnessing authentic student engagement. The ground is fertile at Sanctuary One for students and animals to grow and learn from one another," says Ryan King, a teacher at Ruch Elementary, a local school that partners with the Sanctuary.

Each spring, students from the alternative breaks program at UC Berkeley, stay and volunteer for several days at the farm. Alternative Breaks is a service-learning program for students to explore social issues through meaningful service, education, and reflection during their academic breaks. The students are inspired by what they see and experience here; they want to find different ways of being in the world. One young woman got a tattoo on her forearm representing the animals she worked with while she was here. She wasn't sure what she was going to do, but she wanted to make sure she never lost her passion for animals. She returned to the Sanctuary the following year as a leader of the alternative spring break program.

One intern who spent time here graduated from the law program at Lewis & Clark University with a focus on animal rights. She is currently pursuing a career that helps the lives of many animals. One intern used to be an ultrasound technician, but found the career unfulfilling. He came here searching for a way to live more meaningfully.

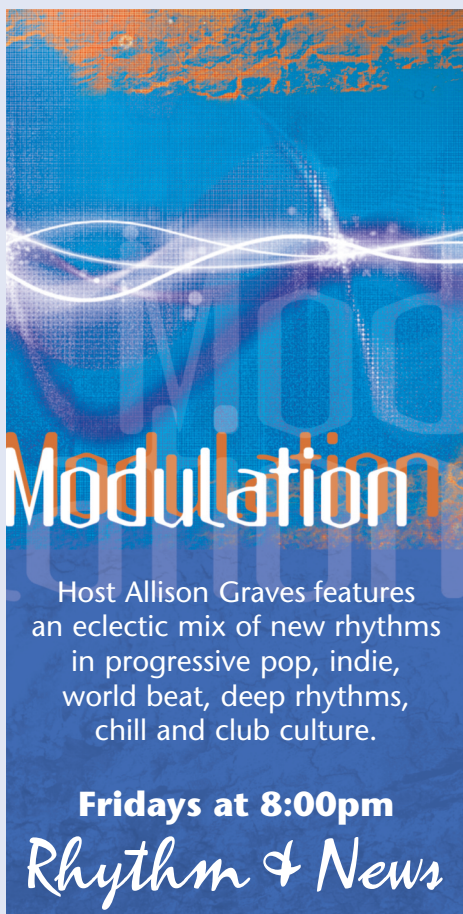
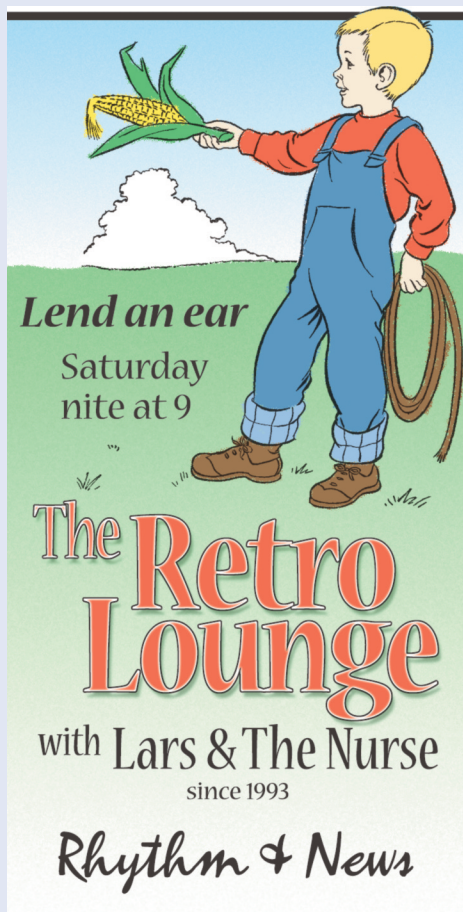
The Sanctuary regularly hosts groups of troubled young people — kids who were

abused, neglected, or entered the judicial system at young ages. They come here because adults make them, but something happens once they get here. "No one leaves here without being changed in some way," says Collins. "Even kids who live in rural areas may never have seen a cow or pig close up. They don't think about where their meat comes from."

But troubled kids also seem to relate to animals who have suffered. They understand that it's hard to learn to trust again, hard to let go of the past and feel safe. But caring for animals and seeing a horse or pig or llama overcome the past seems to open the hearts and minds of kids who have also known their share of suffering. Gaining the trust of an animal, or growing food from a garden, takes time. So becoming a part of the Sanctuary also means becoming a part of the flow and rhythm of the earth. Working here helps people to learn patience, to learn to keep working toward a goal even if it takes some time to see the results. It has been said that gardening is an act of optimism, and that is learned here, too. You plant the seeds and have faith that they will grow.

For a couple years the Sanctuary hosted a group of veterans on a monthly basis. Among the animals grazing peacefully in pastures, or among the quiet of the trees, connecting with the earth can help put the heart at ease. These veterans looked forward to the exercise, the fellowship with other volunteers, staff and each other. Many veterans remarked on the peace and quiet they found here and how caring for animals brought them so much joy, how even mucking fields felt good. One veteran remarked, "Where else can you go to heal yourself from the inside out, help animals heal, build a healing garden . . . it doesn't get much better than that."

Veterans and many other volunteers built the labyrinth. It provides a path for reflection, a way to mirror the inner journey in the outer world. They built the path, curling in and out of itself, stone by stone, step by step. In walking the path, many people experience epiphanies, clarity, or an outpouring of emotions ranging from grief to gratitude. The experience of walking the labyrinth, much like the experience of visiting Sanctuary One, is different for everyone. But one thing is certain, once you come to this healing farm; you will never be quite the same again. ■



First... The News

Charlotte Duren

Blind Faith

Being a talk show producer for public radio, I put a lot of trust, confidence, and sometimes faith—that the guests I am asking to be on the show—will show up and be knowledgeable on the topic we are discussing. And for the most part, they always are.

The *Jefferson Exchange* is daily 2-hour talk show. We invite guests from all over our region, the U.S. and the world to share their perspectives on issues and topics. Our guests come from all fields and backgrounds; we really don't have a specific type. I find this aspect to be one of our show's many charms. However, it can also cause the producer (me) and the host (Geoff Riley) a lot of stress.

We sometimes joke that we have interviewed everyone in our listening audience on the *Jefferson Exchange*. But if you haven't been interviewed yet... here is what goes into the arrangements.

I'll spend a few weeks researching a topic or see a press release in my inbox on an event. I'll then narrow some of my choices down to what seems most relevant for the week and at that point I start making calls.

In the best scenario, I speak to you directly. I'll explain why I want you as my guest, the format of our show, who the host is, and some key points we would like to discuss. Other times, I will get a public information officer who will coordinate the best speaker from their organization or the person's assistant who handles all their scheduling. In this case, I am putting blind faith that the person they are delivering will be knowledgeable and personable on the morning of our live interview.

And one more thing, we don't offer questions ahead of time. While the guests you hear on our show have been prepped

on the topic, they are doing a majority of the interview by the seat of their pants.

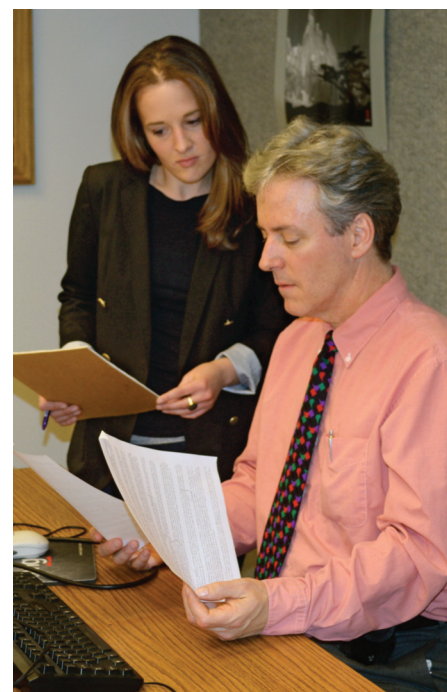
Also... we don't pay guests to be on our show. Every guest you hear on the show is taking time out of their morning, and possibly the evening, preparing or (panicking) for the show. We are asking a lot from our guests, sometimes it can be easy

and sometimes it can be really hard. As producer, it's my job to invite and convince these people to do this.

But when it all comes together it is very rewarding, hopefully for all parties involved.

If you are an avid listener of the *Jefferson Exchange*, you have probably heard the few times when we

As producer it is my job to play it cool, make sure the host has what he needs, and keep the show going, because the show must go on... it's live radio!

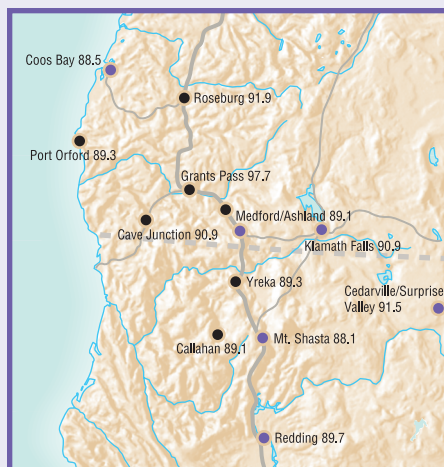


Preparing for the morning, *Jefferson Exchange* Producer Charlotte Duren and Host Geoffrey Riley go over last minute details before the red light goes on and there's no turning back.

PROGRAM GUIDE

Rhythm & News

www.ijpr.org



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- FM Translators provide low-powered local service.

Stations

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KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

KYVA 91.5 FM
CEDARVILLE/
SURPRISE VALLEY

Translators

CALLAHAN/
FT. JONES 89.1 FM
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

can't get a guest on the phone, or you hear the host giving the weather forecast a little longer than usual, or maybe we air something we had not promoted the day before. If you've heard this...well this is when I am on the other side of glass in my studio silently suffering. Dealing with cancellations is part of my job. But as a person who likes order and well-planned days, cancellations or phone call disconnects can be devastating.



Geoffrey Riley with guest and Pulitzer Prize winning playwright/screenwriter Robert Schencken in JPR's Studio C. For the record, Mr. Schencken did NOT cancel, was NOT late, and was a joy to work with.

This is why I say *silently* suffering... as producer it is my job to play it cool, make sure the host has what he needs, and keep the show going, because the show must go on... it's live radio!

I am constantly amazed at how many talented and interesting people we have here in our region. We have had so many wonderful guests on the *Jefferson Exchange*; it is hard to even begin to pick a favorite. If you have been one of those guests, thank you. And if you are reading this, and have not yet received a call from me... it's only a matter of time.

Charlotte Duren grew up in the Seattle area and previously worked as a reporter for NPR stations in Salt Lake City and Wrangell, Alaska. She graduated from Southern Oregon University in 2010 where she spent her mornings as a student board operator for the Jefferson Exchange. Charlotte is responsible for booking guests on the Jefferson Exchange and is always looking to hear from community members about interesting events and issues going on in and around the state of Jefferson.

EarthFix *From page 21*

Here, outfitters like Pete Wallstrom, who owns Momentum River Expeditions, spend season after season on the Rogue.

"There's nothing like it in the Pacific Northwest, there's nothing like it on the East Coast — it's unique," Wallstrom said.

Wallstrom estimates he's rowed 800 or 900 guests down the Rogue in the last dozen years.

And he says that everyone responds to the river's wilderness.

"Wilderness has this intrinsic value to us. I don't know if it's in our DNA or what, but you see people when they get on the river it kind of gives them something they've been missing in their everyday life," Wallstrom said. "It's huge. You see it every time you bring someone out on the river — this happiness."

With all the whitewater and wildlife on the Rogue, it's easy to get lost in the experience.

And most of the visitors this summer probably won't be thinking about the conservation rules in place for this river and its surroundings.

Devan Schwartz is a reporter for *EarthFix*, news fixed on the environment.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRG 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/COOS BAY

KZBY 90.5 FM

COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

KLDD 91.9 FM

MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage from Wolf Trap
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Aug 1 F Moross*: *The Jayhawkers Suite*
Aug 4 M W. Schuman*: *American Hymn*
Aug 5 T Leo*: *Concerto in D major for 4 Violins*
Aug 6 W Britten: *Four Sea Interludes*
Aug 7 T Mendelssohn: *Hebrides Overture*
Aug 8 F Chaminade*: *Trio No. 1*

Aug 11 M R. Strauss: *Horn Concerto No. 2*
Aug 12 T Biber*: *The Coronation of the Virgin*
Aug 13 W Ireland*: *A Downland Suite*
Aug 14 T Beethoven: *Piano Sonata No. 1*
Aug 15 F Ibert*: *Overture de fête*

Aug 18 M Salieri*: *Concertino for Oboe and Strings*
Aug 19 T Enescu*: *Violin Sonata No. 1*
Aug 20 W Tchaikovsky: *1812 Overture*
Aug 21 T Haydn: *Symphony No. 91*
Aug 22 F Mackenzie*: *Pibroch Suite*

Aug 25 M Bernstein*: *Halil*
Aug 26 T Weber: *Clarinet Quintet*
Aug 27 W Coates*: *Cinderella*
Aug 28 T Wagner: *Prelude to Lohengrin*
Aug 29 F Respighi: *Ancient Airs & Dances Suite No. 3*



LA Opera's spring production of *Lucia di Lammermoor* will be broadcast this month, starring Albina Shagimuratova in the title role.



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Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVN AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

Siskiyou Music Hall

- Aug 1 F Bliss*: Viola Sonata
Aug 4 M Dvorak: String Quintet in A minor
Aug 5 T Lindblad: Symphony No. 1 in C major
Aug 6 W Beethoven: *Archduke Trio*
Aug 7 T Bantock*: *A Hebridean Symphony*
Aug 8 F Scriabin: Piano Concerto
Aug 11 M Glazunov*: Symphony No. 3
Aug 12 T Britten: Violin Concerto
Aug 13 W Dohnányi: Sextet in C major
Aug 14 T Bruckner: *Study Symphony*
Aug 15 F Sibelius: Symphony No. 1
Aug 18 M Godard*: Violin Concerto No. 2
Aug 19 T Hashimoto: Symphony No. 2
Aug 20 W Kreutzer: Septet in E flat major
Aug 21 T Richard Hol: Symphony No. 3
Aug 22 F Debussy*: *Preludes, Book 2*
Aug 25 M Giuliani: Guitar Concerto in A major
Aug 26 T Fibich: Symphony No. 2
Aug 27 W Alkan: *Sonate de Concert* in E major
Aug 28 T Thalberg: Piano Concerto in F minor
Aug 29 F Clara Schumann: Trio in G minor

Los Angeles Opera

- Aug 2 *Billy Budd* by Benjamin Britten
James Conlon, conductor; Liam Bonner, Richard Croft, Greer Grimsley, Anthony Michaels-Moore, Daniel Sumegi, Patrick Blackwell
Aug 9 *Lucia di Lammermoor* by Gaetano Donizetti
James Conlon, conductor; Albina Shagimuratova, Saimir Pirgu, Stephen Powell, James Creswell, Joshua Guerrero, D'Ana Lombard, Vladimir Dmitruk
Aug 16 *Thaïs* by Jules Massenet
James Conlon, conductor; Nino Machaidze, Plácido Domingo, Paul Groves, Valentin Anikin,



Ildar Abdrazakov sings the vividly menacing title role in the San Francisco Opera's production of Boito's *Mefistofele*.

Milena Kitic, Hae Ji Chang, Cassandra Zoé Velasco, Kihun Yoon

San Francisco Opera

- Aug 23 *Mefistofele* by Arrigo Boito
Nicola Luisotti, conductor; Ildar Abdrazakov, Ramon Vargas, Chuanyue Wang, Luke Lazzaro, Brook Broughton, Patricia Racette, Erin Johnson, Renee Rapier
Aug 30 *Tosca* by Giacomo Puccini
Nicola Luisotti, conductor; Brian Jagde, Patricia Racette, Mark Delavan, Christian Van Horn, Dale Travis, Joel Sorensen, Ao Li, Ryan Nelson-Flack, Ryan Kuster

For more information about arts events,
visit our online Events Calendar
at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to:
jp.artscene@gmail.com
August 15 is the deadline for the October issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2014:

Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *A Wrinkle in Time* thru Nov 1
- *The Great Society* thru Nov 1

Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2
- *The Family Album* thru Aug 31

Allen Elizabethan Theatre

- *Richard III* thru Oct 10
- *Into the Woods* thru Oct 11
- *Two Gentlemen of Verona* thru Oct 12

Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Oregon Cabaret Theatre continues its performances of *Ain't Misbehavin'* thru Aug 31.

First & Hargadine Sts., Ashland. (541)488-2902
www.oregoncabaret.com/season.html

◆ Randall Theatre Company continues performances of *Godspell*, Aug 1 thru Aug 17. Located at #10 3rd St. (Front & 3rd Streets), Medford. (541) 632-3258 www.randalltheatre.com

◆ Camelot Theatre Company presents:

- *Les Miserables* thru Aug 3.
- *Annie Get Your Gun Annie Get Your Gun* (Conservatory) Aug 7-10
- *Pump Boys & Dinettes*, Aug 20 thru Sep 21

Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

◆ Britt Festivals present The Britt Classical Festival:

- Britt Orchestra – Opening Night – Aug 1
- Britt Orchestra w/Andrew von Oeven – Aug 2
- Britt Orchestra w/Bela Fleck – Aug 8
- Britt Orchestra w/Augustin Hadelich – Aug 9
- Chamber Music Concert I w/Members of Britt Orchestra – Aug 10
- Chamber Music Concert II w/Members of Britt Orchestra – Aug 13
- Britt Orchestra/Symphony Pops w/ Time for Three – Aug 16
- Britt Orchestra – Closing Night – Aug 17

Britt Pavilion in Jacksonville. (541) 773-6077
www.brittfest.org

◆ Siskiyou Music Project Summer Music Series presents: Howard Alden, 7 String Guitar Master from NY, on Aug 10 at 7:00pm. Jazz In The Vineyard, Paschal Winery, 1122 Suncrest Road, Talent. (541)488-3869 www.siskiyoumusicproject.com



Schneider Museum of Art at Southern Oregon University exhibits recent additions to the permanent collection: Andy Warhol Silkscreens. (Andy Warhol, *Kimiko Powers*, 1981, Screenprint, 48" x 48")

◆ *Gypsy Soul* presents their 12th Annual *Concert Under the Stars* and Wine Tasting – Eden Vale Winery, 2310 Voorhies Road, Medford – Aug 30. (541) 512-2955 www.gypsypsoul.com

◆ Historic Rogue Theatre presents *Floater* on Aug 22. Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.musicstoday.com

Exhibitions

◆ Schneider Museum of Art at Southern Oregon University presents Royal Nebeker: An Artist's Journey and Recent Additions to the Permanent Collection: Andy Warhol Silkscreens – thru Sep 20. Located at SOU – 1250 Siskiyou Boulevard, Ashland. (541)552-6245 – www.sou.edu/sma

◆ Rogue Gallery & Art Center presents the following:

- Exhibit: *Bodies for the Billions* thru Aug 15
- Exhibit: *Crow's Shadow Institute for the Arts* Aug 22 thru Sep 27

Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Wiseman Gallery presents works by Lauren Odell Usher Sharpton entitled "You, Me, and the Rest of the World" thru Aug 28. Located on the Main Campus of Rogue Community College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents the Southern Oregon Art Show, works of community artists, Aug 8 thru Aug 28. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art presents the following: Tamar Assaf: "Manimal" thru Sep 26. Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

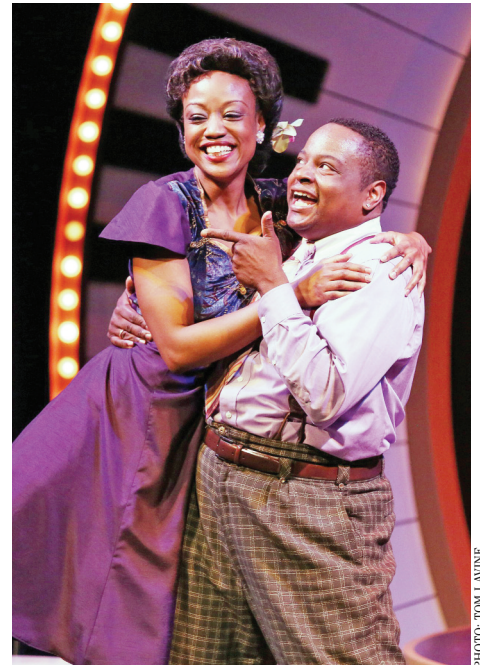
Other Events

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on Aug 2. (541)772-3797. www.hollytheatre.org

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company continues its presentation of *The Graduate* by Terry Johnson thru Sep 7. Located at 45200 Little Lake St., Mendocino. (707)937-4477 www.mendocinetheatre.org



Roslyn Seale and Christopher George Patterson in Oregon Cabaret Theatre's production of *Ain't Misbehavin'*.

PHOTO: TOM LAVINE



The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on August 2.



Grants Pass Museum of Art presents the work of Tamar Assaf: "Manimal" thru September 26.



On August 22, Rogue Valley Symphony presents their final concert of the Summer Series featuring violinist Steven Moeckel, at EdenVale Winery in Medford.



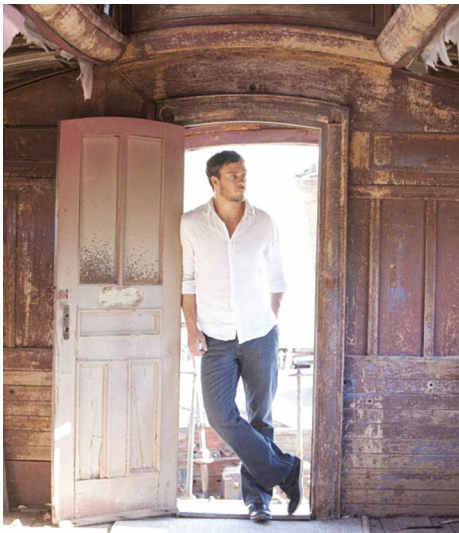
Reggae legend Jimmy Cliff takes the stage at the Cascade Theatre in Redding on August 1.

Music

◆ Pistol River Concert Association presents Betty and the Boy on Aug 9. Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present *This Land is Your Land* thru Aug 24 and *Open Country and Keep on Truckin'*



Catch rapidly rising young star Amos Lee, in an intimate Cascade concert on August 20 at the Cascade Theatre in Redding.

thru Aug 24. The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum presents the following: 21st Annual Maritime Art Exhibit thru Sep 27. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents Trinidad Lighthouse 1871 - Present on display until Dec 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

ROSEBURG/EUGENE

Music

◆ *Music on the Half Shell* presents:
· Shemekia Copeland - Aug 5
· Pink Martini - Aug 12

Located at the Nicolas Band Shell in Stewart Park, Roseburg, OR. 541.677.1708, www.halfshell.org

◆ The Cuthbert Amphitheater presents:
· ZZ Top & Jeff Beck - Aug 10
· Huey Lewis & The News/LeRoy Bell & his only friends - Aug 16
· Rebelution w/Iration, The Green and Stick Figure - Aug 17
· Hell's Belles Zeparella - Foreverland - Aug 23

Located in Alton Baker Park close to the Science

Factory at 2300 Leo Harris Parkway, Eugene OR (541) 762-8099 www.thecuthbert.com

NORTHERN CALIFORNIA

Theater

◆ The Historic Cascade Theatre Performance Series presents:

- Jimmy Cliff - Aug 1
- Joe Diffie - Aug 3
- Creedence Clearwater Revisited - Aug 5
- The Wizard of Oz Sing-a-Long - Aug 8
- Amos Lee - Aug 20
- Brian Regan - Aug 21
- Matisyahu - Aug 25
- Dustin Lynch - Aug 29

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ *Sizzling Summer Showcase* featuring The Northern Gateway Chorus of Redding and the Southern Oregon Sound Chorus from Medford, OR - Aug 9. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. David Marr Theatre located 2200 Eureka Way, Redding. Riverfront Playhouse presents *The Dixie Swim Club* weekends thru Aug 9. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

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Artscene *From p. 29*

Music

◆ Dunsmuir presents the *23rd Annual State of Jefferson Brewfest and Chili Cookoff* – Aug 23 Dunsmuir City Park Ballfield. Further information may be obtained from the Dunsmuir Chamber of Commerce. (530)235-2177 www.dunsmuir.com

◆ Mt. Shasta Rotary presents the 28th annual Blackberry Music Festival – Aug 31. Mt. Shasta City Park. (530) 926-0542.

Exhibitions

◆ Turtle Bay Exploration Park presents the following events and exhibits:

- Walk on the Wild Side Animal Show thru Sep 1
- Identity: An Exhibition of You thru Sep 1

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ Liberty Arts presents *Down River Show* Aug 1 thru Sep 12. Located at 108 W. Miner Street, Yreka. (530) 842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

KLAMATH

Music

◆ Ross Ragland Theater presents the following:
· *The Producers*, the Community Musical
Aug 7-17



Schneider Museum of Art at Southern Oregon University presents *Royal Nebeker: An Artist's Journey* (Royal Nebeker, *Mrs Senior and Fern*, 1971, Oil on canvas).

- Klamath's 2nd Annual Independent Film Festival – Aug 25

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

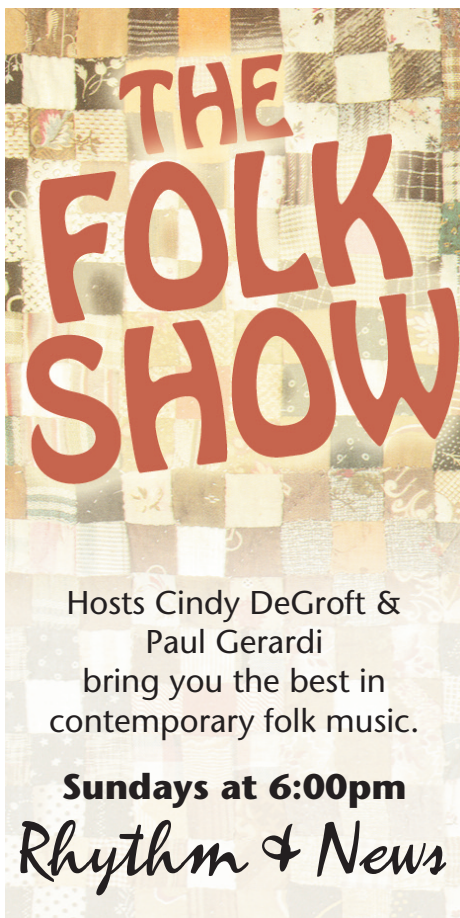
◆ The Klamath Art Gallery presents "Airplanes, Trains, Cars and Things" Art by Jack Motschenbacher, Aug 3-13. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



Readers of *A Wrinkle in Time* set the framework for the play. OSF Ensemble.

PHOTO BY JENNY GRAHAM



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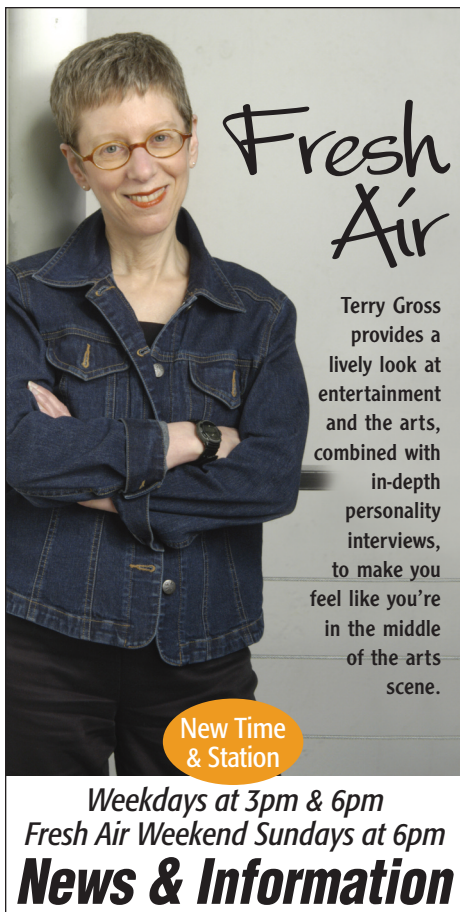


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The Splendid Table is a culinary, culture, and lifestyle one-hour program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.



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Maestro
Teddy Abrams'
inaugural season



Bela Fleck
August 8

"The Impostor" - Concerto
for Banjo and Orchestra



Storm Large
August 16

WEILL: *The Seven Deadly Sins*



Time for Three
Symphony Pops
August 17



And much more!

FOR INFORMATION ON PROGRAMS, GUEST ARTISTS & TICKETS:
www.brittfest.org • 541-773-6077 • 216 W. Main St., Medford

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